

Poetry by Priya Watson

Pretexte

Soundtrack by Yvette Poorter

Reviews & Listings

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ex

may 1996

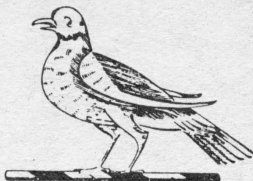


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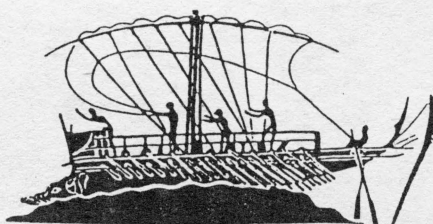
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we **ind** are

ex

waiting for the dog days



By the time you read this, I'll be gone.

After having stood in two places for the past two years, I'll have shifted my weight to the other foot for the summer months - back in Vancouver slogging it out with a 200 page albatross about (bird) dogs and etymology (and "oral sex" followed by "yelling at Germans"), hanging with old pals and getting my fill of cheap sunomono, and basically being back in the land of the sexually-active.

But I'll be thinking of this: the windows cracked wide open at Bistro 4, words flowing like the aurora borealis in my bloodstream, a bead of sweat careening down your perfectly luscious neck, legs brushing beneath metal tables, the heat, the heat, and the voices around beating out at 45 r.p.m.'s of performance speak.

I remember moving here, being asked where I'm from and the inevitable response - "What the hell motivated you to leave there for here?" Vancouver is envisioned as some mecca of the modern times, with unheard-of luxuries like monthly rental agreements and meaningful employment painting sets for Spelling Productions. There was no highway traffic on the Trans-Canada coming east, but a long line of red-tail lights in my rear-view mirror.

A word or two about Vancouver: don't believe the hype. After living in Victoria for 5 years, thriving in the tight community there, Vancouver was a waste land - a schmoose fest of gargantuan proportions, and, though I may have the wardrobe, I sincerely lack the energy. It takes more than a Starbucks I.V. drip to exist there; readings are set aside for those with at least one book under a belt (your own book, your own belt). There is nothing like **index** there, no magazine which supports up-and-coming local litfreaks or events exclusively. Just serious mainstream.

And know this: there are few cities, few organizers like Ray Beauchemin and Denise Roig, Julie Crysler, Jake, Lee Gotham, Scott Duncan, Jasmine Châtelain, or Todd Swift who will mix up a bill, present both the "well-known" and the "not" - there are few scenes in this country which are as diverse, consistent and swell as the one right here.

And know that while you're at Tongue Tied or the Fringe benefit or Yawp, I'll be watching Homicide or painting sets for X-Files.

Daegan Fryklind

Thanks to everyone who came out to the benefit and helped to make it a big success. **Special** thanks (in no particular order) go out to: IsArt, CKUT, Pat Dillon, Angelina Vaz, Minelle D'Souza, Samantha Anderson, Andrew Dent, Mathieu Beauséjour, Will Straw, Lisa Hagedorn, Barbara Butler, Rob the sound guy, Buffy Bonanza, Gaby Jr., Edith's Mission, Rima Bannerjie, Todd Swift, Vince Tinguely, Victoria Stanton, Tanya Evanson, Melanie Newton, Heather O'Neill, Paul McRae, and Jonathan Goldstein.

Oops! We printed the wrong address for **It's a bunny**. The correct address is: <http://www.iti.qc.ca/iti/bunny/>



is...

...a not for profit evolving artist's collaborative interested in text-based

work. It provides an alternative to the gallery / art institution and seeks to establish a dynamic dialogue of cooperation between artists of different disciplines.

Or, as Marcella Obdrzalek puts it, "Pretexte is essentially a means of getting people together. School is not the place where things are happening anymore, the energy isn't there. People go to school for a variety of reasons but the thing about Pretexte is that anyone who wants to get involved can do so. Like a bee colony, where everyone is aware of the other bees but there is no specific mandate. You call and you get involved. The main defining element of Pretexte is that it is a series of events in which people participate and in that way it is not tied to a specific room or building; not tied to an individual or a board of directors. The events we have done so far are really great in determining what kind of events there is the energy for people to do." Their first show was S(k)in on January 19 and was loosely centered around the idea of skin, and culture, and sin, and behaviour.

I met Marcella and Douglas Scott at Cinema Parallel where Marcella pulled out all these bobbing magnets which were to be incorporated in an upcoming sculpture project. We tried to determine north. Then we went up to Doug's loft where his furniture was covered in banners which he had used as interventions at various sites, apparently once having to fight off an irate Russian man who did not want him posing in front of his shack.

I was first exposed to the group when I went to see the Document show in a building in the old port, an area where I used to work in a

Dickensian metal factory, and never saw the sun. The show successfully combined film, performance and art. Document was a thirty six hour workshop on the art of making books. Everyone who was interested participated in workshops on paper making, binding, marbling, and generally sharing ideas as they proceeded to make a book.

The thing that struck me about the books was their extremely personal nature, with pieces of hair, photographs, and mementoes all making up parts of the book. One book was baked into a loaf of bread. One wrapped in a pink feather boa. These books seem to go beyond the limitations of simple text. Talking to Doug and Marcella I soon discovered their fascination with documents and the malleability of text.

by
**Andy
brown**

"With the S(k)in show we were interested in incorporating the theme of documentation. Each person would document their work in a dossier and then each person to see the show would be documented, and they would go into the dossier as well, then it would be sent to the Concordia archives. We still have traces of the show, handbills. We kind



David Armstrong gives a bookbinding workshop

of keep everything, it's an obsessive thing, a carbon copy, fortune cookies."

"People who were involved in the first show held on and helped out with the second show. The document show never would have come together as good as it did if there was not already an interest in doing that kind of thing. It just took us to trigger it. After the workshop and series of events the end result is a series of books. The books remain as evidence of what happened and the emphasis on text throughout

the show recognizes the importance of leaving traces. It is also very critical of how text is used."

How do you approach the image as text, what defines a document? A lot of the books do not have any text in them and yet they do, in the form of text (ure), such as human hair, food, photos...

tion?

"One thing about being a younger artist is that you don't get the big shows, and when you do have a show, all that remains from it are slides, clippings, invitations. It's all you can hang onto. The documentation of the work can sometimes supersede the work itself. Often how you

THAT COMBINATION OF LOWTECH / HIGHTECH IN A POST-INDUSTRIAL SETTING IS REALLY TIMELY, ACTUALLY. IF YOU CAN BE ENERGETIC IN THE RUINS OF INDUSTRY I THINK YOU'RE FINE..

"There are a number of different ways to define a text. Barthes used to say that anything can be a text, any group of signifiers grouped together. I think of text as the letters of the alphabet. But it is treated as material for us to play with, we will do anything with text, we'll take alphagetti and stick it on pieces of bread, we are not assuming anything about text. I think there are a lot of assumptions about text which are not inherent in the text at all and this is a day and age where we can take these assumptions apart and not have to worry about our world falling apart. It's not just a technological thing, it's a cultural thing as well. You can recognize the cultural limitations of text and there are alternatives to writing and structuring society about writing."

Is image an alternative?

"I think it is interesting that one of the people who gave a workshop in that part of Document was an artist named Arkin Ilcali who is one of only three people in the world who does Turkish paper marbling. He sees image very much as text. The way marbling works is that each different kind of marbling signifies something in particular, the colours you use, the patterning of the paper. Only royalty were allowed to use marbled paper and a letter would just be a piece of paper without anything written on it and you would understand meaning from the way the paper was marbled."

"Objects tell stories, but the thing is that those stories are cryptic and you can't necessarily read them by looking at the object. But when you start to put objects together you start to develop another layer of story."

What about this obsessive need for documenta-

document work is very different from the work itself."

"There is definitely a sense of what is important to people at that particular moment. The way the format is set up, where one person makes one book, it allows an outlet for someone to define the self."

"This sort of thing has been done by artists in the former Yugoslavia and Soviet Union, where the conditions under which they were working were a bit more tense; it becomes questionable as to whether anything will get made at all, whether anyone will remember the artist at all. I don't think we need to wait for the situation to get any worse than it is already before we put together a project like this."

"Where Document happened was in the old port of Montreal, a post-industrial site and it was really fitting that we would be making these books and working with really tactile, chewy ways of working, as well as some high-tech things that were downloaded from the Internet. That combination of lowtech / hightech in a post-industrial setting is really timely, actually. If you can be energetic in the ruins of industry I think you're fine. For me it's really inspiring."

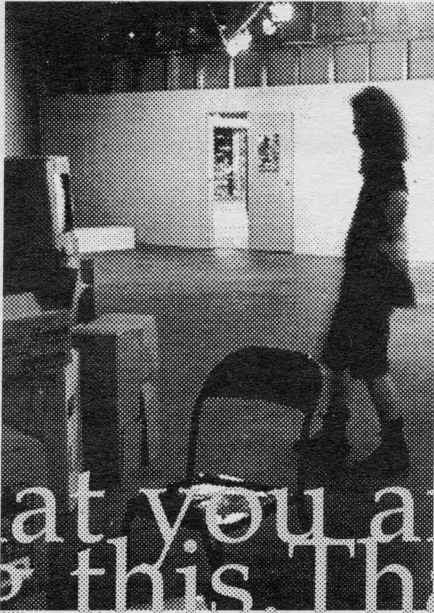
To contact Pretexte, call:

Marcella Obdrzalek @ 878-0460

Douglas Scott @ 281-5571

See pages 13 & 14 for more Pretexte info and reviews of Pretexte books.

Soundtrack is an installation I showed at RogueArt in Victoria's Eaton Centre, (B.C. May 1995). The piece involves four television monitors, presenting four different video-taped locations. Each monitor shows an unedited still-shot of a public space: a pool, a pub-style restaurant, a school hallway and a government surplus outlet. The commonality between these public spaces is that they all had music pumped into them. The soundtrack of each video is unchanged from the original space, except that the camera mused all the sounds together, recording indiscriminately whether it was music, voices, machinery, footsteps or whatnot. The text included here was hung on the concrete walls of the gallery on translucent paper.



SOUNDTRACK

Video is indiscriminate. Treating all sounds / actions equally, video compresses it all into one flat sound/image. With video (or film or audio) recording, the artist/director must manually select levels. Selectivity becomes shared - some of it has already been done, so you can just relax. I shot four locations, just still shots: some wide and some tight. No pans, zooms or fades. I just left the camera set up. I don't even know what-all has been recorded. The constant in all four shots is the public access and the music. I did not adjust the levels.

I guess the video is playing fair.

Movie soundtracks work together with the script and cinematography to heighten and direct emotion. You can buy movie soundtracks on CD. Listening to a Walkman is adding a soundtrack to the mundane.

by

Yvette Poorter

You walk away with that song in your head.
Had there been no music, what would you have taken away with you?

When I lived in Japan, I used to leave the TV on to help me learn Japanese. It would also keep me company when there was no one around. I couldn't understand much.

Because video records everything within its range equally, it is used for surveillance.

Video is representational.

Video as memory - as documentation.

Video as entertainment.

Video as moving pictures - a distant offspring of film - but different.

Video as Rock&Roll - as MTV.

Video as medium. Video as Art.

Video as "real time".

Video as effects: morphing, time lapse.

Surveillance against theft, vandalism and other misbehaviour.

Saving us all money. Protecting us.

Video as peace of mind.



The most often played-comfort,
convenience, familiarity,
memory.

The "chosen" music.

The privileged music.

The music that will make it to
heaven.

The slaves among song.

The shag-rug of noise.

Music as translucent
aural barrier to noise.
Music as music.

our selectivity - how we maneuver through
the aural landscape. the companies and indi-
viduals who add soundtracks to the
Everyday. the mundane becomes enlivened -
the enlivened becomes over-excited. the
ability to ignore, the innate homing device -
finding a familiar beat -grab hold of the song
to stay afloat above the generators, chatter
(private), clatter. Take that song with you -
for free - whether you like it or not - take it
with you and sing it all day long.
In your dreams you know all the words.
Find yourself singing them. Take yourself
through harsh juxtapositions, past aggressive
advertising and news, on the ease of that
familiar song. Escape from here with your
ears full of soundtrack.
See you there.

Often explained with words like:
lowest common denominator
or:

least offensive
easy listening
etc.

† w o y

Priya Watson

The fissured organ heals unevenly.
Women in expensive salons dip their hands like wafers
into wax.

The warm paraffin like a poultice
covers each finger and palm,
then attendants wrap the hands in soft white
kid gloves, for handling delicately, considerately,
their lives.

The paraffin seeps into the lines,
fate, heart, and mind fill
with the hot white
and deep in the gloves, the new
mould hardens.

The hands throb and glow like yolks.
When the white wax carapace dries and is cracked
open, the hands emerge somehow softer,
younger, less etched with the paths
these women have taken.

Like a newborn's, their hands might turn now
to any task.

I imagine those paraffin shells lying on a table,
each a translucent topography,
each embossed with their message:
money erases the evidence.

the heart that still pumps feels

hate. this we've had to realize: those veins
which pulse through your belly and your caress
we know now must run through your fist. your fist is nourished
by this same blood and this same heart.
it was hard to accept that: *this same heart.*

it is also hard, we've realized, to walk brittle through these streets;
so you wear those dark glasses; myself, i'm thinking of myself
beside my dad beside the ocean, my sundress
falling off, that particular grin. i'm unable to find that mouth now.

the mouth that still smiles also cracks
and i'm wondering how to still the tremor that's pushing
up into my strongest poses. i have not found a way
by which i may preserve those still sure hands of mine
and i'm trembling too often now to deny: my heart is awkward and plucked.

but i do hold your hand when we walk and it's not the blind
pulling the blinded into darkness, it's a way
our blood doesn't cease to move and it's that i know you feel
this same contradiction of same heart and still the cracked curve of your smile holds
true. even if we were always to be with eyes darkened,
i might recognize you, i might find you, in these ways.

Word is

Montréal is a city of festivals and finally there is the festival we have all been waiting for, **Tongue Tied: A Word Festival** is happening in the first week of May. This a bunch of bilingual events that form a launch of **Production Langue - Liée** which is dedicated to promoting the arts in innovative ways. Their productions aim to make a significant impact on Montréal's artistic and literary landscape. All events are at 8pm.

Each of us should staple our tongue to a bird.

May 3
Barauque, with Geneviève Letarte, Patrice Desbiens, René Lussier, François Martel, Hélène Monette, Le Groupe de poésie moderne, Gina Landry, and Tom Walsh @ Caberet, 5\$.

May 4
M(8), Slam of 4 NYC poets vs. 4 Mtl poets featuring: Julie Cryslar, Dee Smith, David Jager, Mitsiko and Crossroads Cant, Rhythmic Missionaries, Ian Ferrier, Fluffy Pagan Echoes, Fortner Anderson, At Random, and your Mc is Josh Bezonsky @ Artkore/Isart, \$3.

May 5
Pheromone featuring Sharon Thesen, Julie Bruck, Sheri-D Wilson, Susan Musgrave, Gail Scott, Swing Dynamique with your host Carol M. Davidson @ Les Bobards, \$4.

May 1-5
Vue compressées. A book art exhibit curated by Gary Fraser @ Galerie Articule. Vernissage from 3-5pm on May 4.

Contact Scott Duncan or Jasmine Châtelain at 495-4629.

Listings spilled

May 1
6-8pm
with Geneviève Letarte, Patrice Desbiens, René Lussier, François Martel, Hélène Monette, Le Groupe de poésie moderne, Gina Landry, and Tom Walsh @ Cabaret, 5\$.

The Double Hook presents a book launch featuring Joan Ruvinsky and her book "This Wind". Refreshments will be available. 932-5093.

May 1-5
8pm
Vernissage at Galerie Articule for **Vue Compressées**.

Tongue Tied presents **Vue compressées**. A book art exhibit curated by Gary Fraser @ Galerie Articule. Vernissage from 3-5pm on May 4.

May 3
9pm
Singer and songwriter Dorothy Scott is at Bistro 4 for \$5.

May 3
8pm
Tongue Tied presents **Barauque**, First Annual Vox / Yawp Festival at Bistro 4 with Martha Wainwright and Priya Thomas. The featured poets will be: Fortner Anderson, Carol M. Davidson, Paco Wilson Lopez, Catherine Kidd, Chris Bell, and Doug Issac. Montreal's original Open Slam with a first prize take of \$105. The sign up for slamming is 7:30. Hosted

by "Jake", and MC Todd Swift, \$3.

May 4
8pm
Tongue Tied presents **M(8)**, Slam of 4 NYC poets vs. 4 Mtl poets featuring: Julie Cryslar, Dee Smith, David Jager, Mitsiko and Crossroads Cant, Rhythmic Missionaries, Ian Ferrier, Fluffy Pagan Echoes, Fortner Anderson, At Random, and your MC is Josh Bezonsky @ Artkore/Isart, \$3.

May 5
10am
The Gazette and Paragraph Bookstore present **Books and Breakfast** to be held in the Gold and Grey room of the Ritz Carlton. Kim Campbell will discuss her book Time and Chance, Jan

Wong on Red China Blues , and **David Johnson** on Getting Canada Online: Understanding the Information Superhighway. For more info call Richard King at 845-5811.

May 5
8pm.

Tongue Tied presents **Pheromone** featuring: **Sharon Thesen**, **Julie Bruck**, **Sheri-D Wilson**, **Susan Musgrave**, **Gail Scott**, **Swing Dynamique** with your host **Carol M. Davidson** @ Les Bobards, \$4.

May 11
9pm

The institution continues, YAWP! at Bistro 4 with **Khan Saad Zia**, **Rima Bannerjie**, **Zofin**, art by **Sarah Dudley** and music by **Thelma** and **Martha Wainwright**. Call your host **Jake** at 843-6529.

May 14
8pm

Knopf Canada and **Bistro 4** present **Yann Martell** and his new novel, *Self*. This is the guy who won the \$10000 Journey prize a couple of years ago.

May 15
7pmish

Danger! presents the launch of "The Photographer's Sweethearts" by **Diana Hartog**. Call **Claude** at 286-2998.

May 16
8:30

Café Sarajevo presents poetry by **Andre Brochu** and **Normand de**

Bellefeuille. Music by **Gilles Bernard**.

May 18
9pm

YAWP! at **Bistro 4** with **Edgardo**, theatre by **Mea Culpa**, comedy by **Titters** and musical acts **Nerdy Girl**, **Joellen Housego** (from *Snitches*) as well as classical from **Dave Bata** and the **Elizabethan quartet David Tiviluk**. \$3. Call **Jake** at 843-6529.

May 22
9pm

At **Café Sarajevo** tonight, **Natty Chief**, **Kosher Wolf**, and **Andrew Sweeny**. Call **Jake** at 843-6529.

May 23
8pm

Danger! presents the launch of "True Romances" by **Yeshim Ternar**. Call **Claude** at 286-2998.

May 26
8pm

Mitsiko presents **La Vache Enragée** at **Bistro 4**. 848-3186.

May 28
8:30pm

Salman Husain and **Atif Siddiqi** host **Amethyst Tuesdays** which has moved on the Plateau to **Café So**, 12 Rachel W. An eclectic salon des artistes featuring performances, exhibits, dj tobias, and a cocktail included in the cover of \$5. 279-2031.

May 31
9pm

YAWP! presents a book launch by **Agnes Walsh**, "In the Old Country of my Heart". Also with **Don McGrath** and music by **Glen Diner** and **Andrew Sweeny**. At **Bistro 4** for \$3. Call **Jake** at 843-6529.

In Other Words

May 4
8pm

Where would capitalism be without a little healthy competition? If your tongue gets too tied or the prospect of seeing **Kim Campbell** at the **Ritz** doesn't turn you on, there is another festival happening. This one is a collaboration between YAWP! and **Vox Hunt**. Good to see everyone getting along in the same sandbox. It's the **First Annual Vox / Yawp Festival**. The featured musical acts will be **Martha Wainwright** and **Priya Thomas**. The featured poets will be: **Fortner Anderson**, **Carol M. Davidson**, **Paco Wilson Lopez**, **Catherine Kidd**, **Chris Bell**, and **Doug Issac**. Of course there will be **Montreal's original Open Slam** with a first prize take of \$105. The sign up for slamming is 7:30 and there are only ten spots available so hurry. This evening will also witness the launch of **Agent** "MONTREAL'S NEW BROKEN WORD MANUAL." Of course your hosting duties will be shared by **Mr. Swift** and **Mr. Jake**. This is all happening at (where else?) **Bistro 4** and probably costs \$3. Get there early cause packing a festival into one tiny room may leave some creases in your pants.

Also sometime this month look for an evening in remembrance of **Ian Stephens**. Get in contact with **Lee** for information at 278-5939, or 982-0228.

reviews

Mirror Machine: Video and Identity

Janine Marchessault, ed.
YYZ Books, 1995.

-Available at Artexte, 3575
Saint-Laurent, suite 103.

In her introduction to this collection of essays, the editor, who teaches in the department of English at McGill, sets out to remedy what she calls the "dearth of publications dealing specifically with Canadian video in an historical or theoretical fashion". She certainly holds up her end of the bargain.

The articles come mostly in three flavours: historical overviews of a particular type of production, personal accounts of identity construction using video as a medium and theoretical assessments of various aspects of the process. Each is in fact present in most articles to differing degrees: the personal accounts are often steeped in theory; the historical overviews intertwined with personal concerns of identity; and the theoretical assessments informed by historical developments. It is a collection of strong essays that will appeal to every theo-

ry hack with even a passing interest in video. But what is video?

Video is represented here as a medium which intentionally strikes a path away from both traditional television and cinema. Riding on this, video becomes a mirror through which artists and groups construct their identities as difference. The identities discussed in the essays cover a wide range, from those of small Canadian communities to women, natives and gays.

This concern makes for interesting articles which question every assumption viewers make about the construction of moving images. Unfortunately, it also makes for frustrating reading. The works referred to, video works by Canadian artists or small community groups, have had very limited distribution. Therefore, only those with a strong interest in the medium will have seen more than a few of these pieces. And I speak as a McGill film studies major (for what that's worth).

This of course points to a flaw in both mainstream communications studies and, to an extent, the book itself. It is one of the starting points of

the editor that scholarship about such works is sparse. In my experience, however, exposure to such works has been far from routine. This is unfortunate, because it is clear from the articles that any film and communications major would benefit greatly from having seen this kind of production, from a point of view of both production and critique. Video should be on the menu of every self-respecting film program. I sincerely hope that efforts such as this one will help remedy that lack.

As for the book itself, I think its single flaw is the absence of a complete videography and of a list of resources pointing to where the reader might be able to view the works discussed. For, although the essays themselves were very interesting, the works they describe eventually became the object of my desire as reader. Indeed, as I slowly became intimate with the inner workings and significations of these works, I also came to desire their surface. That way, I might be confronted directly with the identities of their authors.

-Éric Léonard

Pretexte Reviews

"Recipe Book"

Amber isis Sansom

Amber isis Sansom's work, "Recipe Book", plays with the idea of words and books as food - one of the inside "recipes" declares "You Are What You Read" - so naturally, the book came with a napkin, fork, and placemat made to look like Italian flatbread with chili flakes. The book itself also looked like flatbread, but with herbs (rosemary), and the great thing was it smelled delicious! The book was beautifully made, with each page

differently textured and exploring a different kind of hunger: included were recipes for happiness, masturbation, book making...the recipe for freedom (serenity to accept what cannot be changed, courage to change the things that can...etc.) was the only recipe that struck me as clunky, in that it was corny without being playful. One of my favourites was a recipe for a love letter in a translucent envelope, juxtaposed with a collage of a map, diagrams of the stomach and heart, and the phrase "they say the way to a man's heart is through his stomach."

-Taien Ng

Pretexte reviews cont'd on the next page.



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Bistro A

MAY EVENTS

May 3 - Singer / Songwriter Dorothy Scott.

May 4 - Vox / Yawp Festival and Slam.

May 11 - YAWP! with Rima Bannerjie and Thelma.

May 14 - Knopf presents Yann Martell.

May 18 - YAWP! with Mea Culpa and Nerdy Girl.

May 26 - Mitsiko presents La Vache Enragée.

May 31 - YAWP! with Agnes Walsh.

4040 St-Laurent / 844-6246

Pretexte

Reviews

cont'd from page 13

"mementos" Marcella Obdrzalek

This is an anthropological self portrait which came from an earlier project about body language. She then made a book from video stills. It explores how people communicate without using written words. *momentoes* is interesting in the way it implicates story with photographs. Objects as story. Gesture as text. It is made up of thematic sections like: desire, alter ego, power, and fetishes. Each section is an envelope with a photo and a little handwritten story about the object depicted there. In the fetishes section there is a picture of a boot and a story about how she went and got it made at the boot factory. My favourite is "talisman". It is a picture of a necklace and the story inside says: "I wear this necklace at all times... One time this woman who I let stay in my apartment stole my amulet... So I got this detective "Detectif Frignon à l'Appareil!"...and he tracked down the woman, and I got my necklace back. I never take it off now. The woman now is in prison for embez-

zling funds and being an imposter of sorts."

-Andy brown

"the archeological dig of the feel of my worn body" a.d.

a.d.'s archeological adventure goes to places where Indiana Jones would never dare to tread. "Materiality" becomes a playful metaphor in this piece, which incorporates sewing patterns and needles to remind us that the project of self-fashioning is an ongoing one. Sizes, shapes, and textures are in a state of constant flux, and repairs are often necessary. The viewer is invited to read, or reconstruct, the feel of the particular body in question via a display of relics excavated from the site -- scraps of hair, lint, food, skin and blood. The organic materials we associate with the body are juxtaposed with materials that are decidedly un-natural -- rubber and fun-fur in a delightful shade of hot pink. The stuff we put on the body is as "essential" as the stuff we put in it. Foreign-ness is the notion that the piece finally forces us to confront. Archeology is traditionally a way of putting evidence of "for-

eign" cultures to our use. We insist upon marking "other" bodies as foreign; just as often we feel like strangers in our own bodies. In the end, the "feel" of our worn bodies is both alien and familiar.

Tracy Bohan

The Future of Pretexte...

Document will (hopefully) tour Toronto and New York.

Benefit for Pretexte in May. An event where the event itself is the event, making a film about a party and everyone is invited to participate as an extra, or maybe project their own movies, visual chaos.

Interventions in September, web site mid-May.

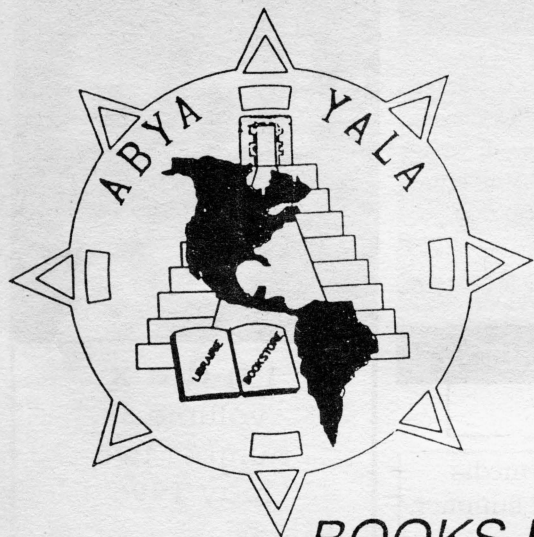
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so long as one is a child one possesses sufficient imagination to maintain one's soul at the very top notch of expectation for a whole hour in the dark room, if need be; but when one has grown older, one's imagination may easily cause one to tire of the christmas tree before seeing it.

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